THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 41. Thursday, Dec. 20, 1821. Price 1d.

DRURY LANE.

A numerous and brilliant audience attended this Theatre, last night, on the representation of *Macbeth*. The chief novelty of the evening was the third appearance of Miss EDMISTON, who performed the part of *Lady Macbeth*. It would seem that this young lady, or her friends, felt the difficulty and danger of the attempt, as a short poetical *Address* on her behalf was spoken by *Mr. Cooper*, previous to the Tragedy. This, however, proved an unnecessary step, for the highly favorable impression made on the public by her *Jane Shore*, had secured an audience disposed to appreciate her talents.

The character of Lady Macbeth, is one that requires a commanding figure, to give full effect to the masculine ferocity that distinguishes it. Mrs. Siddons derived much of her success from the towering majesty of her form: but *Miss Edmiston* wants *that* gift, although she throws around her person an air of dignity, and wins attention by her excellent attitudes. On her entrance she was warmly greeted, and read the letter with singular propriety. But, in the succeeding soliloquy, we think she should not speak steadily gazing on the audience, but rather with a glance towards her husband's epistle, as addressing him in reference to its contents. The next soliloquy, beginning—"The Raven himself is hoarse" was excellently delivered, and loudly applauded—the reception of her new-titled husband, and the swelling ambition that prompts her murderous hint to him, were represented in a manner that amply laid open the character. She well mingled a graceful, hospitable frankness, with the stern looks that occasionally were darted on the king as he is about to enter her castle. The scene in which she works up Macbeth's soul to do the deed, was well performed: and we much admired the distinctness and effectiveness of her whispering speeches, when the murder is doing, and done—particularly where she exclaims, in a suppressed but contemptuous tone—

> "Infirm of purpose!
> Give me the daggers: the sleeping and the dead
> Are but as pictures:"—&c.

And also on her return, when she tauntingly says—

> "My hands are of your colour; but I shame
> To wear a heart so white."

Her part in the Banquet Scene was equally well acted, and her sleep-walking scene most admirable. Loud and long continued applause followed her exit. As the play is to be repeated on Friday next, no doubt *Miss Edmiston* will, by intermediate study, endeavour to add to the effect she produced on this occasion.

Mr. KEAN's performance of Macbeth is familiar to the public. He last night obtained the usual distinguished recognition of the audience in all those parts where he had opportunities of making an impression.

Mr. COOPER, who played *Macduff* for the first time, was well received, and particularly in the scene where the murder of his family is communicated to him, and in the combat.

The other characters were tolerably well sustained. The *Scenery, Machinery, &c.* at this House are in general wretchedly managed. Last night we had *two* moons in one scene—also a wood with a lamp shining through it—Banquo's *chair* was left for the accommodation, we presume, of some of the *witches*, who however at length thrust it off—and the enchanting Cauldron was nearly knocked over by the little boy who was pushed up it.

The Romp followed; and Miss KELLY, Mr. KNIGHT, &c. kept the audience in highly good humour.

COVENT GARDEN.

THIS Theatre was more indifferently attended last night, than on the preceeding one; previous to the commencement of the half-price, the pit was scarcely two-thirds full, the boxes presented *as* poor a display, and while the middle gallery contained persons sufficient to fill about three rows of its seats, the front one of the upper gallery was not occupied. Though we regret this falling off as regards the treasury, yet we should rejoice to believe, that it originated from the palled taste of modern Theatrical frequenters. The pieces went off as usual;—yet, we wish for our own gratification—for propriety's sake—and for Mr. LISTON's after fame, that he would build his present reputation less upon the practice of *grimaces*, which disconcerts his fellow-performers, and more upon genuine talent and humour. Luckily for him, the *London* audiences possess many *good natured* qualities, else this *trick*, (for such it really is,) might become too stale and unpalatable. We recommend to this gentleman—*Hamlet's advice to the players.*

We were much amused by Mr. ABBOTT's precaution against the repetition of his accident:—instead of exchanging cuts with Mr. COMER, (as formerly,) he makes the only two, that are made, at his opponent's sword:—disarms, and drives him off.

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Theatre Royal, Covent Garden.

This Evening will be performed Shakespeare's Play of *The*

Two Gentlemen of Verona.

Duke of Milan	Mr. EGERTON.	Ubaldo.....	Mr. DURUSET.
Antonio.....	Mr. CHAPMAN.	Carlos.....	Mr. TAYLOR.
Proteus.....	Mr. ABBOTT.	Luigi.....	Mr. COMER.
Valentine.....	Mr. JONES.	Stephano...	Mr. J. ISAACS.
Sir Thurio.....	Mr. FARREN.	Rodolfo.....	Mr. PYNE.
Sir Eglamour...	Mr. HUNT.	Julia.....	Miss M. TREE.
Launce.....	Mr. LISTON.	Sylvia.....	Miss HALLANDE
Speed.....	Mr BLANCHARD	Lucetta....	Miss BEAUMONT

THE CARNIVAL in the SQUARE of MILAN,

In which, according to the ancient custom at Carnivals, takes place the

GRAND EMBLEMTICL PROCESSION

Of the Seasons and the Elements.

1st. Spring.—2nd. Summer.—3rd. Autumn.—4th. Winter.—5th. Earth.—6th. Air.—7th. Fire —8th. Water.

In this Element, Thetis is seen conducting CLEOPATRA's GALLEY, as sailing down the River Cydnus.—Scene II.

THE PALACE OF THE HOURS.

The Genius of Pleasure, Miss E. DENNETT

SCENE III.

Artificial Mountain in the Gardens of ths Duke of Milan, which explodes and discovers Scene IV.

THE TEMPLE OF APOLLO.

The following are the Selections from Shakspenre.

Song—	*When I have seen the hungry ocean*	Poems
Song—	*True love is an ever fixed mark.*	Sonnets
Duet—	*Say, tho' you strive.*	Poems
Song—	*O never say that I was false.*	Sonnets
Glee—	*Good night, Good rest.*	Sonnets
Song—	*When in disgrace with fortune.*	Sonnets
Roun —	*To see his face.*	Venus & Adonis
Glee—	*Who is Sylvia?*	Two Gentlemen of Verona
Song—	*Lo! in the torrent.*	Sonnets
Song—	*That time of year.*	Sonnets
Chorus—	*Now the hungry lions roar.*	mids. Night's Dreams
Duet—	*On a day*	Love's Labour Lost
Song—	*Should he upbraid.*	Taming of the Shrew
Finale—	*How like a winter.*	Sonnets.

To which will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The principal characters by

Mr. W. FARREN, Mrs. CHATTERLEY, Miss FOOTE,
Mr. ATKINS. Mr. NORRIS. Mr. PARSLOE.
Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT. Mrs. FAUCIT, Miss LOVE,
Mrs. GIBBS, Mrs. VINING.

To-morrow, The Exile, On Saturday, The Two Gentlemen of Verona.
On Wednesday a New Grand and Comic Pantomime.

XUM

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

JANE SHORE.

Glo'ster, *(for the 3rd. time)* Mr. COOPER,
Lord Hastings, Mr. KEAN,
(being his 3rd. appearance in that Character.)
Belmour, Mr. BARNARD, Dumont, Mr. POPE.
Sir Richard Ratcliffe, Mr. WEBSTER,
Earl of Derby, Mr. READ,
Catesby, Mr. VINING,
Porter, Mr. WILLMOTT, Servant, Mr. ISAACS,
Jane Shore, Miss EDMISTON,
(Her 4th appearance on any stage.)
Alicia, Mrs. EGERTON.

BY EXPRESS *DESIRE.*

MONSIEUR TONSON.

The Principal Characters by
Mr. COOPER, Mr. BARNARD, Mr. FOOTE,
Mr. GATTIE, Mr. W. H. WILLIAMS,
Mr. MEREDITH, Mr. VINING, Mr. SMITH,
Mr. WEBSTER, Mr. ISAACS,
Mrs. KNIGHT, Miss SMITHSON, and
Mrs. BLAND, *with a SONG.*

On Friday, Macbeth.

On Saturday, a Grand Dressed Rehearsal of the new Extravaganza Opera, called Giovanni in Ireland.